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MUSI 205.01: Music Theory III

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The University of Montana School of Music

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the university. All students need to be familiar with the Student Conduct Code. The code is available for review online at http://life.umontana.edu/vpsa/student_conduct.php

U70183 MUSI 205 THEORY III SECTION 01 MWF 9:10-10:00 RM 105 2 CREDITS

Prof. Patrick C. Williams, MU106/ext.4471, office hours by appointment

Prerequisite: MUSI 106 and 141; coreq., MUSI 240. This course is a continuation of MUSI 106, concentrating on, but not limited to, music as defined by and expressed in the Western European historical traditions from the Renaissance through the common practice period to the contemporary musical world in which we live.

The following goals are central to MUSI 205 and 206:

- a. an advanced level of understanding the musical language through written application and in-depth study of organizational patterns in modal, tonal, 20th-century and contemporary music, with the express intent of increasing the student's ability to employ this understanding in verbal and visual analyses, and to further the development of aural skills.
- b. sufficient understanding of and capability with the musical language, as expressed in traditional melody, rhythm, harmonic structures and forms, through customary intermediate and advanced analytical processes.
- c. to deepen understanding of this knowledge through experiences in writing stylistically accurate, original compositions for in-class discussion and performance.

TEXT: **MUSIC IN THEORY AND PRACTICE, Vol. 2, Ed. 9** by Benward and Saker

GRADING SYSTEM: All tests are graded with numbers, not letter grades. If a test is worth 50 points and one scores 45 points, the grade is 45/50 (90%), and so on. Final grade is figured on a straight 10% system; if the total possible points for the semester = 500: 500-450 = A, 449-399 = B, etc.

- **Keep a record of your scores AND use each returned test as a study guide.**
 - **Without verifiable reasons, missed quizzes are missed quizzes.**
- **Participation in class is expected and noted for final grade consideration.**
- **Attendance will be taken regularly and will have an impact on the final grade.**
- **Don't wait for the class; stay ahead in your reading and TA assignments.**

Chapter readings and Text Assignments are due at the beginning of each week, or the first date assigned for class discussion. Make an effort to stay ahead in chapter assignments even if some topics require more class discussion than initially scheduled.

TENTATIVE SCHEDULE FOR FALL 2014

August

- 25: Introduction and discussion of course content and goals
27 & 29: Review of *Species Counterpoint* in 2-parts.

September

- 1: **Labor Day** No Classes, UM Offices Closed
3, 5: *Species Counterpoint* in 2-parts continued.
8-12: Chapter 1 **LATE RENAISSANCE AND POLYPHONY** - TAs: All
15-29: Chapter 1 continued; **original compositions** (text setting) performed in class.

October

- 1-13: Chapter 2 **TWO-VOICE 18TH-CENTURY COUNTERPOINT** –
TAs: 2.1-2.3; **Original compositions** defined/performed in class.
15-17: **All-State** – All Music Classes Cancelled
20-29: Chapter 3 **THE FUGUE** - TAs: All
31: **MIDTERM** (comprehensive)

November

- 3-10: Chapter 3 Continuation of Fugues. **Original Compositions Due**
11: **Veterans' Day** (no classes, UM offices closed)
12-24: Chapter 4 **BORROWED CHORDS** - TAs: 4.1, 4.2, 4.3 (keyboard)
Chapter 5 **NEAPOLITAN 6th CHORDS** - TAs: 5.2-5.5
Chapter 6 **AUGMENTED 6th CHORDS** - TAs: 6.2-6.6
Chapter 7 **VARIATION TECHNIQUE Introduction**
~Original compositions defined~

27 November-1 December: Thanksgiving Break (no classes, UM offices closed)

December

- 3, 5: Chapter 7 **VARIATION TECHNIQUE continued**
TAs: 7.1- 7.4 & 7.6; **Original compositions** performed in class

10: **FINAL EXAM** (comprehensive) 8:00-10:00 a.m., Rm. 105

NOTE: All Original compositions are to be prepared for performance in class. Each composer must be ready to briefly discuss the compositional concepts employed. **You are encouraged to enlist the help of classmates for performance.**

***IT IS NOT IN YOUR BEST INTEREST TO SCHEDULE
EARLY DEPARTURE DURING FINALS WEEK**

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